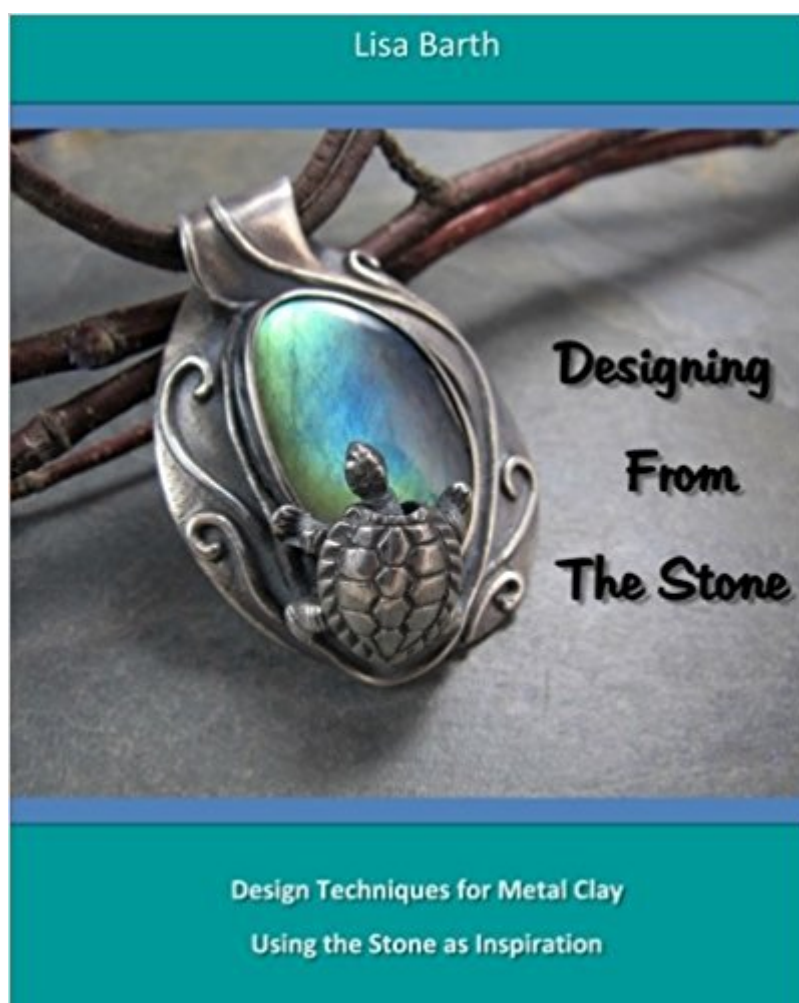


The book was found

Designing From The Stone: Design Techniques For Bezel Setting In Metal Clay Using The Stone As Inspiration



Synopsis

Designing From the Stone defines the technique of bezel setting with metal clay and teaches how to listen to the stone before you design the setting. Design principles are applied and illustrated to help you learn to think like a designer and respond to what is inherently offered in the stone. The goal is to create harmony and unity between the stone and the metal setting.

Book Information

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Customer Reviews

LOVE the info in this book. Lots of very practical tips. Walks through many basics of using stones in metal clay that likely would be helpful to more experienced artists in this medium, as well as clearly being helpful to me as a newbie metal clay user. Really wonderful approach to design considerations that START with the stones you are using. Even all the "basic basics" of design, color, etc., are included at the beginning of the book. If you have any art instruction in your past, you won't need these few pages, but I love that she incorporated this info for people who have no prior grounding in design, color, etc. Don't think this is only a book for beginners, though! I think ANY metal clay artist would be very inspired by her points on design, as well as details on techniques to ensure that pieces fire well. HIGHLY RECOMMEND!

When I started the book I worried that it might be a little weak, because the sections on color theory and principles of design contained very elementary information. However, once Lisa got into the projects, I found the information easy to follow and informative. Each subsequent project built on the skills and design ideas learned in the previous project. Her instructions were very precise, which I appreciated (for instance, she told you to roll out clay "X cards thick", rather than to "roll out clay to

the desired thickness" like other books I have. When you're a beginner, who knows what is "desired"?! There is a lot of repetition, but I think as a beginner's book it's a very effective way of communicating the technique for bezel settings in metal clay. Someone who is more experienced in metal clay may find that frustrating, but I thought it was a nice introduction for a novice like myself. As a bonus, Lisa is a very talented artist and the book includes beautiful photography of her work, which is always an inspiration.

Lisa Barth is a lovely person, an incredibly talented jewelry designer, and a terrific writer and teacher. Her new book is a must-have for any jewelry artist who is interested in creating fabulous stone settings with fine silver bezel wire in silver metal clay. Even jewelry artists who do not work in metal clay will find her approach to designing bezel settings that extend and complement the design of the stone thought-provoking. The pieces Lisa uses to demonstrate her design approach for bezel settings are inspiring, and her instructions are clear, complete, and easy to follow. An outstanding book, especially for metal clay artists who want to incorporate more cabochons into their work!

This is an excellent book for beginners and is useful for more advanced artists too. Ms. Barth covers design in a straightforward, practical manner and gives quality photographic examples to illustrate her points. Since I share her view that the stone should be the star, I found her perspective to be a refreshing one. It was curiosity about the title that drove my purchase of the book. As an lifetime artist new to PMC, her discussion of design in relation to the strengths and weaknesses of the medium was especially important, since this is an area that I've found to be somewhat lacking in other books on PMC. She also covers the use of casting investment to be used as a "place holder" for stones that can't be fired in place- another important topic that is often neglected in these books. I wish she had made some mention of its use in ring making, but that was beyond the scope of this book. Another covered topic that is rarely addressed is the combination of silver parts to PMC. With most PMC authors there seems to be an assumption that PMC users have no experience with silversmithing methods and have never used a torch. This is surprising considering that PMC does not provide an alternative to soldering so much as an alternative to casting. The one problem I found was Ms Barth's "Product Sources" section. Only one of the seven listed websites offers tabbed bezel wire; a PMC-specific variety of bezel wire that's very hard to find. It would have been nice if she had mentioned where to get it in the body of the text that referred to it rather than having to visit all 7 sites to find it. Only three other sites offer online sales, unless you count the site that belongs to an artist who sells only her own finished jewelry. One site only listed the gem trade shows at which

the vendor could be found, and the other is useless as a resource unless you happen to live near their store. But aside from this weakness, the book is a valuable starting point for the newbie and a good reminder of design considerations for the advanced student.

Attn!!! PMC students, this is the ONLY book I have found that gives you the web address for the imbeddible bezel wire, with little prongs that fit into the wet clay. Check it out, if you're setting a stone.....this is the book, step by step instructions.

This book is going to be my valued "go-to" guide to metal clay techniques. I have a lot of instruction manuals and guides and references, but this book is not only inspirational, but concise and well formulated. All you need in one convenient place (sure, the beginner in metal clay work would need a reference book for beginners in metal clay, but this would be a perfect accompaniment to the beginners' study)I loved the book, and my only 'wish' is, I truly wish it was longer with even more techniques and idea stimulators in it ! It's a great book, another "keeper" :)

I like this book, but it leaves some information out of the process. This is unfortunate. I have tried contacting the author for the background information on her projects and if I hear back, I may change the review. I was hoping to get instructions on the turtle pendant on the cover. Its not in there. If you're like me and wanted to build the adorable cover pendant...doubt bother. I was hoping to get information on sizing and what she uses as stone placeholders. I'm not clear on this either. If I had been able to find this book at my library, I probably wouldn't have bought it.

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